

MUSICAL COURIER

A WEEKLY JOURNAL

DEVOTED TO MUSIC AND THE MUSIC TRADES

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EMILIE AMBRÉ.

THE MUSICAL COURIER.

—A WEEKLY PAPER—

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The "Musical Courier" is the Only Weekly Musical Paper Published in the United States. Office, 25 East 14th Street.

WE have inscribed at the head of our column "THE MUSICAL COURIER is the only weekly musical paper published in the United States." In explanation we will state that there is no other journal published in this country weekly exclusively devoted to music, besides THE MUSICAL COURIER. The circulars published by sheet-music houses, containing their publications and advertisements of their business chiefly, cannot be classified among the papers or newspapers of the United States.

NEWSPAPER FAILURES.

SINCE January 1, when THE MUSICAL COURIER came into the possession of its present owners, several remarkable events have occurred in musical journalism, that point to a healthy condition of affairs in the trade, for it cannot be denied that it is the trade which gives the most valuable support to a musical journal, thus enabling it to attain position and circulation.

At that time, a weekly paper, called the *Musical People*, sprung into existence, being the outgrowth of a monthly by that name, and a daily musical and dramatic paper was also in full swing, while a semi-monthly appeared at regular intervals. What is the condition to-day—less than five months since we first assumed direction of THE MUSICAL COURIER?

The *Musical People* has ceased as a weekly, and appears once a month—although only one number has appeared, and that was a most peculiar specimen of journalism; the daily musical and dramatic paper made an ineffectual effort to extend its life by changing its title, but it, too, has disappeared, and the semi-monthly we refer to has not appeared on time since—its issues coming to the trade at any time, thus destroying its value as a "news" paper.

The survival of the fittest is a truism in musical journalism as well as in other fields. Papers conducted as these have been, reeking with abuse, with personalities, with attempts to coerce people into advertising with them, and then, if they cannot succeed, attacking the quality of the goods these people make or sell—we say papers conducted in this way cannot last. Neither can newspapers exist and expect to receive patronage that appear from one to ten days behind time. Journalism in this country is a remarkable institution; it is part of the very life of the people and of their commerce. But it has only become what it is because the men engaged in it understood the demands of the people, who want news, information and entertainment, not blackmail.

And it is the same in the music trade and among musicians. They want a musical journal containing, first of all, the news; then general information, healthy and authoritative criticism, honor and honesty, and no blackmail.

THE MUSICAL COURIER has instilled this into the minds of the members of the trade to such an extent that they have refused to patronize these papers—and the results are stated above.

Personals.

A VALUABLE ACQUISITION.—The Chevalier Antoine de Kontski has accepted the position of first professor of the piano at the Grand Conservatory of Music. Both New York and the conservatory may be congratulated at the acquisition of such a valuable teacher.

TICKLED HIS VANITY.—The tenor Lestellier seems to have obtained at Seville a great success in "La Favorita." The public were very enthusiastic, and his reception was such as to please any singer's vanity.

KASCHMANN ENTERTAINED IN NAPLES.—Kaschmann, according to latest advices, had a splendid reception in Naples recently in Verda's "Simon Boccanegra." Of course, when he appears at the new Metropolitan Opera House we shall be able to estimate better of the real value of his gifts and what foreign opinions about him are worth.

KINDLY MENTIONED.—Report speaks most favorably of Herr Hyllested, a youthful artist, who has been giving pianoforte recitals at Edinburgh and other places. He will appear shortly in London.

A BRIGHT FUTURE.—At a recent concert of the Paris National Conservatory a pupil named Mlle. Mesnage seems to have impressed her listeners very favorably. She is said to have a perfect mechanism, much neatness and certainty of execution, and a true appreciation of rhythm and time. She is, in fact, a pianist who will become famous.

HALE AND HEARTY.—Henry Russell, the composer of "A Life on the Ocean Wave" and other characteristic songs, is still living in England, hale and hearty. His son is W. Clark Russell, the novelist.

A YOUNG PIANIST'S SUCCESS.—Mlle. Clotilde Kleberg, a young pianiste, has lately created an excellent impression in Paris by her interpretation of numerous classical works.

NOT A FASCINATING CARMEN.—Of Mlle. Isaac as *Carmen* at the Opéra Comique, Paris, the *Revue du Monde Musical et Dramatique* says that she is not the woman for the role, for she has neither the eye nor the charm of fascination for the part. Nevertheless, she is said to be a very fine singer.

TAMAGNO NOT TO BE HAD.—That Abbey will not engage Tamagno, the tenor, may be accepted as a fact, as he has signed a contract to sing at the Imperial Theatre, St. Petersburg, in forty representations, for which he is to be paid the bagatelle of 280,000 francs.

A YOUNG MISS'S SUCCESS.—At the recent Stratford (Eng.) Musical Festival Miss Adela Duckham, eight and a-half years old, who recently was awarded a corporation exhibition at the Guildhall School of Music, competed in two classes, and in one for pianoforte solo playing (thirty-four competitors), won a first prize, and in the other for pianoforte sight playing (eight competitors), gained a first-class certificate (second prize).

REFUSING A TEMPTING OFFER.—A recent number of *Il Trovatore* says that Manager Abbey has offered Stagno a greater sum than has ever yet been offered a tenor, but that he will not accept it, and will probably go on a concert tour with the baritone Lasalle.

A GOOD CHORAL LEADER.—St. Paul, Minn., glories in the possession of a Signor Jannotta, who, if the local papers are any guide, has succeeded in bringing the choral society of that city to a high degree of perfection.

NILSSON'S SUIT.—Mme. Nilsson, according to report, has instituted a lawsuit for damages against Ernest Gye and the Royal Italian Opera Company.

A CAPABLE LEADER.—Henry Camp, who was recently at the head of Plymouth Church choir, will soon assume a similar position in the Hanson Place M. E. Church choir. He is widely known, and has been the leader of Plymouth Church choir about thirteen years.

A SUCCESSFUL CONCERT TOUR.—L. G. Gottschalk, the baritone, has returned from a successful concert tour with Mme. Minnie Hauk.

A PROMISING YOUNG ARTISTE.—Mlle. Joachims is the name of a rising young singer who has lately appeared successfully in Liège.

FOR THE BIRMINGHAM FESTIVAL.—Signor Verdi, one of the few living great operatic composers, will probably be induced to write a new work for the next Birmingham Festival in 1885. What it will be is not stated.

ERNST CATENHUSEN'S ELECTION.—The well known musical director of the Thalia Theatre, has been elected conductor of the Arion Society, in place of Dr. Damrosch, resigned. He will also in the future be connected with Townsend Percy, and will supervise the production of any new operas secured by him in Europe.

MISS SCHELL LEAVES FOR BERLIN.—Miss Hattie Schell left for Berlin on the steamer *Switzerland* Saturday week ago.

PAUL LHÉRIE'S SUCCESS.—The celebrated baritone-tenor Paul Lhérie has been singing in Granada with the greatest success. He has achieved triumphs in "Rigoletto," "Dinorah," and other works. The presents sent to him have been numerous and costly.

PREVOST IN "FAUST."—The well-known tenor Mons. Prevost is now singing in "Faust" at Catania. He appears to have created a most favorable impression there, although here he was only partially successful.

THE RACONTEUR.

IT is not a bad idea of the Boston *Transcript* that a

Public Behavior Society should be formed, with a permanent fund for the distribution among audiences of short treatises on the etiquette to be observed where the general public listens to the musical muse. The chattering magpies of both sexes, who spoil opera and concert for quiet persons seated in their vicinity, are becoming more numerous every season and threaten to turn auditoriums into vast *conversations*, in which the raciest gossip of the café and boudoir is retailed with the keenest relish, and politics and the latest quotations of the "ticker" are discussed with the freedom of the Street. Every body does not pay for an orchestra chair to be disturbed by the peculiar notions of strangers, who air their ignorance and bad breeding so conspicuously. There are some well meaning people, who go to a concert to hear the music, and who desire to get their money's worth in an evening entertainment. Why they should be tortured and enraged by inappreciative listeners does not appear, and editorials have been written *ad infinitum* against this outrage, but still it is unabated. Perhaps a treatise on etiquette, politely placed in the hands of the audience as they enter, would be a forceful reminder that they are not in a private *salon*, and aid them to restrain their lingual exuberance. The types of talkers at a *musical* are many and interesting from a psychological point of view. Very charming indeed is the blooming miss who knows how very attractive she is in a Gainsborough hat and Jersey, and whose *naïve* comments are punctuated by the airy gestures of her shapely hands. She really doesn't know much about the subject of her story, but her ignorance is at times more agreeable than exact knowledge, for she displays bright intelligence, keenness of perception and undaunted confidence in herself. Her companion is usually a Young-Man-Who-Assents to every trifle she utters, and who looks upon her shapely head as containing a mine of musical information that would be invaluable to any one of the great dailies of the metropolis. These blissful innocents create a disturbance around them whose area may be computed by a square of twenty feet, and the more daggers that are thrown at them from angry eyes only cause the merry maiden to think she is making a sensation, and convince the impressionable youth that she is just too smart to live and too sweet to die. The musical pedant should be suppressed by legislation. Methods, technique, counterpoint, he knows them all and apprises the ignorant of that fact with full-blown pomposity and the authority of Sir Oracle. His tribe is legion, but he is destitute of sympathy and often misses the finer portions of a performance in his microscopic hunt for flaws. He thinks that criticism and not enjoyment is the *raison d'être* of an entertainment and rides this hobby to death. But one must also concede that first-rate musicians, who are not pedantic, are fond of displaying their erudition to admiring friends. The temptation is certainly great and they are human. It is so nice to talk to appreciative listeners! But if these talkers would only write it all down in a book and print it for the benefit of the foolish people who quietly listen to the interpretation of a programme, they would save the wear and tear of many nerves and gain a reputation for good sense. Why must people be forever instructing each other, as they think they are doing, and not be content with passing an hour or so under agreeable auspices? It is somewhat ungracious to mention the rival artists who make audible comments on this or that defect in a performance delicately producing at the same time the impression of their superior talent. This well-worn device is popularly supposed to fatten reputations and the fact of being a "dead-head" does not have any restraining influence on the rival. He rather seems to feel that he has all the more authority to be a free lance for the evening and his slashing criticisms are dealt right and left with unsparing hand. The jealousy of artists as of professional men is proverbial, but why so little generosity of judgment should be manifested over an abstract question of art, can be accounted for only on the score of jealousy and the desire to affect omniscience. A box at the opera is too often only a rendezvous for gay parties to congregate there and entertain each other with those flashes of wit and sparkling repartees so easily inspired by good dinners and sympathetic company. All these types seem to enjoy themselves and if it is at the expense of others their happy ignorance of the circumstance half excuses their improprieties. The Public Behavior Society, however, should be formed without delay and New York is the best field *The Raconteur* knows of for its pioneer missionary effort. Boston, it is to be feared, is almost past redemption and it would take several societies to make much of an impression in that select quarter of the globe. Her *musicales* are attended by so many erudite musicians who are bubbling over with critical acumen that they could hardly be expected to keep quiet during a performance, without exploding. That would be very sad—for the musicians; so it is better to let them talk along at their own sweet will, and, as nearly everyone else in the audience is giving away information gratis at the same time, hardly anybody is injured, or has just cause for complaint.

—On last Wednesday evening, the 16th, the pupils of Mr. H. Sherwood were heard in a concert at the Young Men's Christian Union, Boston. The programme embraced piano music, solos, duos and eight-hand pieces. The following ladies and gentlemen took part: Misses Adelaide W. Proctor, Estelle Abrams, Lillie Edwards, Rosabell Froushour, May E. Reilly, Nealie Rider and Grace Cragin, Messrs. Wm. H. Wade, E. B. Noyes, Charles A. Clark, J. Dudley Hall, Benjamin Curtis, Ferdinand Dewey, assisted by Charles F. Webber, vocalist.

Music of the Spheres.

There is music in the rushing of the waters o'er the dam,
 There is music in the sad plaintive bleating of the lamb;
 There is music in the thunder crash that makes all nature start.
 There is music in the hurricane that thrills the seaman's heart.

There is music for the soldier in the charge of his brigade,
 There is music in the requiem o'er his comrades lowly laid;
 There is music, too, whose symphonies pervade his every pore,
 In the laurel wreath that crowns him when the headlong charge is o'er.

There is music in the summer wind—there's music in the shower,
 There is music in the catbird's call in twilight's balmy hour;
 There is music in the woods at night when Cynthia smiles serene,
 And there's music in your Mary's eyes that gladden all the scene.

There is music in the motions of the girl I dearly love,
 There is music in her simple dress—there's music in her glove;
 There is music in the songs she sings of love and chivalry,
 And there's music in her silvery laugh, even when she laughs at me.

There is music in his voice who says, "With this ring I thee wed,"
 To her for whom in secret long some lover's heart has bled;
 There is music in the banquet and there's music in the hall
 Where youth and beauty meet to join in pleasure's carnival.

There's music in the reading of a will when I'm the heir
 To a rich old uncle's millions—to his dignity and care;
 There is music in a debtor's voice who says "Receipt this bill."
 To which I answer promptly, "My boy, you bet I will."

But "the music of the spheres," whose loftly praises Proctor sounds,
 And which is only heard by myths beyond our planet's bounds!
 What soul was ever moved by it? Whose grief was ever sooth'd?
 Or aching heart? What rugged path for travelers has it smooth'd?

Light—"light that never shone on sea or land," or anywhere.
 Of which the poets sing to make prosaic people stare,
 Of ghostly voices which alone the dreaming poet hears.
 A very stupid humbug is "the music of the spheres."
 —Exchange.

A New Style of Mousetrap.

A story comes from New England of a mouse which was so charmed by a gentleman's singing that it ran up to his shoulder and sat motionless for a few moments until the singing was finished, then trembled violently, fell to the floor, and died.—E.R.

There are several tenors, a few baritones, and one or two basses who could make themselves useful in this newly discovered capacity. They could also make a better living as mousetraps than as vocalists, and, at the same time, spare the feelings of the community and perform a service to humanity.

HOME NEWS.

—George Matzka, the well-known musician, is very sick and not expected to live.

—The Standard Opera Company is singing Lecocq's "Heart and Hand" at the Boston Theatre.

—The Liebe-Heimlicher trio left for Europe last week. They have engagements in London. New York will see them again in October.

—Fred. W. Jameson, the tenor, is now singing regularly at Grace Protestant Episcopal Church, Jersey City. He is a valuable choir singer.

—A private amateur concert occurred in Steck Hall on Tuesday evening, the 15th. It was given by Mme. Pauline B. de Rinz. The performers generally displayed excellent taste and talent.

—"Satanella" has been withdrawn temporarily from the stage of the Standard Theatre. This is done in order to enable the managers to make some important changes in the opera and to introduce a number of ballets and other attractive features. In its new form "Satanella" is to be brought out shortly in Chicago.

—Theodore Thomas has written an introduction for a paper, "On the Training of Children's Voices," which Wm. L. Tomlins has contributed to the *Century*. Mr. Thomas agrees fully with Mr. Tomlins, that the old system of musical exercise in the public schools is alike ruinous to the voice and opposed to a sound musical taste. He thinks that Mr. Tomlins correctly describes what such training ought to be.

—Special artists engaged for the Musical Jubilee at Selinsgrove, Pa., commencing June 12, 1893, and continuing four days: Conductor—Dr. W. O. Perkins, New York. Special artists—Walter Emerson, Boston, cornetist; Helen E. H. Carter, Boston, soprano; Mrs. H. F. Knowles, Boston, soprano; Mrs. E. C. Fenclerston, Boston, contralto; Mrs. M. D. Shepard, Boston, pianiste; Mr. W. T. Meyer, Aaronburg, pianist.

—Mr. Amberg has concluded arrangements for the next season with Misses Seebold, Massa, Schmitz, Habrich, Bensberg, Solander and Schatz, and with Messrs. Schütz, Klein, Junker, Liebschütz, Lenoire and a number of artists in Europe. Mr. Friese, from the Theatre an der Wien, will be the stage manager, and Mr. Nowak will be the leader of the orchestra. Arrangements have been made for the production of all of Strauss', Millocker's and Suppe's latest operas. Mme. Geistinger will be one of the stars, her engagement running from October until May.

ORGAN NOTES.

S. P. Warren, the well-known and talented organist of Grace P. E. Church, will commence on to-morrow (Thursday) afternoon a short series of organ concerts in that church. The programme will contain pieces by Rheinberger, Merkel, Berens and other composers. Modern organ works will mainly be selected for performance. As an organist, Mr. Warren ranks foremost among those in the city, his playing being noted for intellectual strength as well as brilliancy of execution.

* * *

From the time that American organs were crude in workmanship and inartistic in general tone-qualities to the present now perfected state of the instrument in this country several generations have past. It is not asserting too much when we assert that our best organs compare very favorably with European instruments, and that if foreign instruments could be imported as cheaply as home-made ones can be purchased, it is very doubtful whether they would generally be given the preference. The art of organ building has so advanced in this country that unprejudiced experts have to admit (if somewhat unwillingly) that, in all the essentials of a good pipe-organ, we are not one whit behind our transatlantic co-laborers. Every patent of importance is to be had here, if enough money is voted for the desired organ.

* * *

The nomenclature of organ stops and their arrangements is a matter of much importance. It is, however, like most things relating to the instrument, in an unsettled condition. In many organs the printed label on the stop-handle does not correctly indicate its character, for not a few organ-builders are unable to obtain the requisite tone from various kinds of pipes, yet, nevertheless, designate each rank by long-accepted names. Of course, only experienced players detect the fraud on trial, and then it is too late for alterations. Complaints may be made, but with these the end is reached and nothing is done. With regard to the arrangement of registers, much might be, as much has already been, written, but organ-builders do not appear to care to adopt some general plan (with only little variation), and thus things remain forever *in statu quo*.

* * *

The Cincinnati College of Music furnishes another item to the papers. Mr. Whiting, who has been the organist there for three years past, is about to leave Cincinnati. He had made arrangements to give a farewell concert for his own benefit on the evening of the 24th inst., when G. W. Nichols, the president of the college, informed him that his contract with the college did not expire until October, and that if he gave a concert before that time at the Music Hall, the receipts accruing from it would go to the College Fund. Mr. Whiting's friends in Cincinnati, being informed of Mr. Nichols's action in the matter, have made arrangements to rent the Music Hall for the 24th, when they will tender Mr. Whiting a testimonial concert to show their appreciation of him, a course of action that calls for great commendation. Mr. Whiting will on that evening probably play on the big organ for the last time.

* * *

Each mode of making organ pedals has its adherents, whether the pedals are parallel, concave, radiating, or both slightly radiating and concave. There has been much said and written by professional organists on this subject, but unanimity of opinion is never likely to be arrived at. Nevertheless, it would appear from actual practice that the concave-radiating are the best adapted for facile execution. By this method of manufacture we have either extremity of the keyboard somewhat raised above the middle notes, which in conjunction with the radiating feature brings the keys naturally farthest off within comparatively easy reaching distance of the feet. A pedal compass of full two octaves and a half—thirty notes—must necessarily occupy space of a certain width, unless the single keys are placed so close together that the feet are always liable to press two down together. Some organists are in favor of radiating pedals, pure and simple, and cannot be reasoned into perceiving the good there is in concave pedals, although it is hard to understand why. The fact is, the whole question seems to be one of taste, resulting from long use and practice; otherwise, there would be difficulty in accounting for the various and opposite opinions held by equally excellent performers. Perhaps the future will see a fixed method adopted by all organists and organ-builders, but, at present, as much diversity of opinion exists upon this particular feature of the organ as upon many other matters pertaining to the king of instruments.

With the sanction and approval of Sir Frederick A. Gore Ouseley, Bart., and of Professor G. A. Macfarren, Mr. Ridley Prentice is preparing a work which aims at imparting to pianoforte students a knowledge of musical form. It is entitled, "The Musician, a Guide for Pianoforte Students: Helps toward the better understanding and enjoyment of beautiful music;" and its plan of combining the study of musical form with the ordinary pianoforte practice is, we believe, entirely original. To this end analyses are given of a large number of well-known pieces. The First Grade, now on the eve of publication by Messrs. Swan, Sonnenschein & Co., of Paternoster Row, accompanies the student through a course of study calculated to last from one to two years, the works analyzed being extremely easy, and suited for beginners. Five other grades are to follow, of which the second, now complete in MS., is in the printer's hands.

PERFORMANCES.

German Opera.

MISS JUCH'S attempt to give "Faust" in German at the Terrace Garden on last Friday evening was not successful. The audience was slim and by no means inclined to be demonstrative. But for the experienced conducting of Max Maretzek, the performance might well have proved a complete failure. Miss Juch is no doubt a good singer, possessed of many excellent qualities as a vocalist, but she is not great enough to shoulder the responsibility of the representation of a grand opera, and, of course, still less so surrounded by a company of incompetent singers and actors. Mr. Vierling, as *Mephisto*, was fairly good, and the *Siebel* of Mlle. Ricci merited praise, but the general performance of the work was disappointing. Besides which, "Faust" is not a German opera, and why represent it when numbers of real German works are to be had?

French Opera.

ON Tuesday evening, the 15th, Grau's French Opera Bouffe Company began an engagement at Daly's Theatre. The opera performed was "La Fille de Mme. Angot." The cast was quite strong, and included Mme. Théo, Mlle. Leroux, Mme. Thal, Victor Capoul, M. Mezières and M. Duplan, and the acting was superior to the singing, but the audience was evidently pleased with the evening's entertainment.

On Wednesday evening, the 16th, Suppé's "Boccaccio" was given, Mme. Théo personating for the first time the title rôle. She was quite successful, although in this as well as in other operas her acting was superior to her singing. Nevertheless, the audience was disposed to be amused and gave her a hearty reception. In the second act, where she appears as a boy, her acting was full of humor. M. Mauge, M. Ducas and M. Duplan were excellent. Mlle. Leroux sang her music with taste.

Lecocq's "Le Grand Casimir" was presented on Friday evening, the 18th. Mme. Théo acted with her accustomed vivacity, while her costumes were sufficiently rich to excite the admiration of the audience. M. Mezières as *Casimir*, M. Duplan as the *Grand Duke*, and M. Grivel as *Southernmann*, were all excellent aids to Mme. Théo. M. Mauge, as *Pietro*, deserved a word of praise for his acting in the second act.

On Monday night, Mme. Théo appeared in "La Jolie Parfumeuse," repeating her charming personation of *Rose Michon* to the great delight of all present. The "Pi-Ouit" had to be repeated as usual. The support given by Mlle. Betty, M. M. Duplan and Grivel who were better than ordinary. The opera went along smoothly all around. On Tuesday night selections from various operas were rendered, the occasion being Mme. Théo's benefit.

A Church Concert.

AN interesting concert was given on Friday night, the 18th, in the Church of the Incarnation, complimentary to the congregation by the choir of the church, assisted by the Choral Club, of Harlem. The programme embraced various selections, some of importance. Miss M. A. Lowell did excellent service at the organ, and in her solos displayed skill of a high order. She gave Kühnstedt's "Fantasia Eroica," Thiele's "Air and Variations" in A flat, and Handel's "Hallelujah Chorus." In the Thiele piece, the registration was not altogether satisfactory, but aside from minor faults there was much to praise. Miss Lowell has more than ordinary execution, and can be favorably compared with those who make far greater pretensions. The solo singing was not very successful. Mr. Woodruff, the solo tenor of the church, sang Mendelssohn's "Be thou faithful unto death," and joined Mrs. Ames, the solo soprano, in the duet, "Children pray this love to cherish," from Spohr's sacred cantata, "God, Thou art Great." His voice is not the best in quality, and his style lacks refinement. Mrs. Ames exhibited a fair style in "Hear ye, Israel," but she sings a trifle sharp, and thus offends refined ears. Miss Martin possesses an excellent organ, and should endeavor to use it to better advantage. She gave the "O Salutaris," from Rossini's "Messe Solennelle." Mr. Bourne's rendering of Adam's "Cantique de Noël" was tame, to say the least. The chorus was heard in two selections, Spohr's sacred cantata, "God, Thou art Great," and a hymn by Rheinberger, "On high the stars now are shining," the latter sung without accompaniment. On the whole, the concert was enjoyable.

Wm. Courtney's Concert.

THE pupils of Wm. Courtney gave their instructor a complimentary concert in Chickering Hall on Tuesday evening, the 15th. An elaborate but unreadable programme was a feature of the occasion, as was also the number of pupils that took part in the affair. Of the singers heard individually not much can be said, either as regards voice or style. The chorus at the opening for female voices alone was fairly well given. A small orchestra was in attendance. It was led by Frederic Archer, the organist. Mr. Archer conducted like an automaton, and failed to exhibit any individuality whatever in his method of beating, or to arouse in the performers the slightest enthusiasm. As an organist he has gained a certain respect and reputation, but as a conductor is not likely to obtain much recognition. The overture to "Oberon" was only fairly well played; that to

"Zanetta" somewhat better. The concert was no doubt interesting to the pupils and their friends present. Mr. Courtney did not sing.

Murray Hill Vocal Society.

THE Murray Hill Vocal Society gave a concert in Chickering Hall on Wednesday evening, the 16th, for the benefit of the conductor, W. H. Pratt. As an amateur organization which confines itself to private performances, and which appeared in public for the first time on the night in question, the society displays a fair degree of excellence. There is good material to work upon, which, by patient practice will develop into something worthy of support. Altogether, the evening's entertainment was very successful, and the various selections, which need not be named here singly, were interpreted with good taste and some skill.

"The Merry War."

"THE Merry War" was produced on Monday evening at the Cosmopolitan Theatre, the following artists being included in the cast: Dora Wiley, Jennie Reiffert, Richard Golden, Alonzo Stoddard and Carlos Florentine. The performance, vocally, merited little praise, but the orchestra was up to the mark. The audience, however, appeared pleased, and encored the singers liberally. Mlle. Cornalba's dancing was as graceful as usual. The intervals between the acts were too long.

Sunday Concert.

MAURICE GRAU'S artists were the performers at last Sunday night's concert at the Casino. Mme. Privat, Mlle. Leroux, M. Huguet and M. Mauge, all gave their selections in a pleasing and effective manner. Mlle. Leroux did better than usual. Of course, Mme. Théo was the chief attraction, and in her solos, "Capitaine y a des Dames," and "La Bonne Année," she aroused her hearers to enthusiasm. As an encore she gave the popular "Pi-Ouit." The orchestra under the direction of Rudolph Aronson played some popular compositions, which were listened to with much pleasure by those present.

He invited the celebrated virtuoso to dinner, and then, as though struck by an afterthought, said: "You can bring your violin with you, you know." "Oh, thank you for the violin," replied the artist, "but it never dines."

Dr. Damrosch has given two concerts this week with his orchestra, but not to very large houses. The prospect of the six-weeks' season by Theodore Thomas is not conducive to the success of fugitive concerts of the same class.—*Chicago Dispatch, Sunday Tribune.*

The "Tobacco Waltz" is a new dance, and bids fair to become as popular as the raguet. The way it is danced: You take the lady and wrapper in your arms, wreath around the room until you are tired, then take and filler at the supper table with 'ashes.—*Baltimore Every Saturday.*

The current number of THE MUSICAL COURIER contains a portrait of Max Bruch, who is expected to arrive at this port in a few days. Amateurs will find the reading matter in THE COURIER much above the average of similar journals. Pianists will discover some useful hints in a short article exposing the erroneous notion that the piano touch is injured by practice on the organ.—*Evening Post.*

From the wreck of the Ring Theatre, at Vienna, the full score of a comic opera entitled "Don Eugenio," music by Herr Mohr, was saved and has been produced in the Friedrich Wilhelmstadt Theatre at Berlin. People who sat out the first performance wished heartily that it had never been rescued from the fire. The librettist furnishes one of the most stupid "books" perhaps known to comic opera, and the composer has not shown the ability to add even interesting music while he was about it.

It was in a place where musicians most do congregate, that one of Saxon origin was lamenting the death of the master, Wagner. "Yes, it is very sad," said an American, "but his company will go on all the same, that's one comfort." "Company! what company?" asked the Saxon. "Why, the drawing-room car company, you know." "But, my dear sir, it isn't the same man," explained the other; and he cannot for the life of him understand why they all laughed, nor why everybody to whom he tells the story, in illustration of Yankee ignorance, also roars.

The twenty-sixth annual meeting of the Philharmonic Society of Brooklyn was held in the directors' rooms of the Academy of Music last night. Mr. John T. Howard presided. The treasurer reported that the receipts of the society during the past season have been \$29,100 and the expenditures \$27,500. A series of resolutions were passed in reference to the death of Clarence L. Burnett, who had been a prominent director in the society for many years. The following board of directors for the next season was elected: Henry K. Sheldon, Lyman S. Burnham, John T. Howard, Henry N. Whitney, William H. Cromwell, William R. Bunker, Benj. T. Frothingham, John D. Ewell, Frederic Cromwell, William H. Husted, Camden C. Dike, Frederick A. Ward, F. H. Cowperthwaite, Horatio C. King, Joseph P. Holbrook, Frederick D. Blake, D. H. Prentiss, W. W. Goodrich, William B. Kendall, C. T. Christensen, Chauncey E. Low, Edward B. Bartlett, Herbert Seymour, John S. Frothingham and John F. Praeger.

Boston Correspondence.

Boston, May 19.

THE Handel and Haydn festival closed with the performance of the "Messiah." Although given without rehearsal, it went fairly well, the chorus having sung it so often now that they almost know it by heart. The festival was a great financial failure unfortunately, but not unexpectedly, after a season of so many concerts of all descriptions. At the recent Boylston Club concert Schubert's operetta, "Der häusliche Krieg," was given for the first time in Boston. Without orchestra, costumes, scenery, &c., the effect, of course, was colorless. Mr. Carlyle Petersilea supplied the orchestra on a pianoforte in a very musicianly manner. At the Cecilia Club's concert the "Song of the Bell," by Max Bruch, was produced. Strange to say, it did not have anything like the success that "Arminius" had, although in my mind, there is no doubt that the latter is in no wise equal to the former. I heard the "Song of the Bell" a number of years ago, when it was first played in Leipzig, at one of the Gewandhaus concerts, and was then very much impressed by it, it being very successful also with the audience present.

The Scalchi-Joseffy concert drew a good-sized audience yesterday afternoon to the Music Hall; Scalchi, in fact, receiving quite an ovation. Concerts, however, are thinning out rapidly, and soon your correspondent will have nothing more to correspond about until a new season commences.

LOUIS MAAS.

Cleveland Correspondence.

Cleveland, Ohio, May 19.

THE Central Musical Association Festival that took place at the Tabernacle, May 15 and 16, and that had been looked forward to with longing anticipations by the many thousands that attended it, was a success. In addition to a chorus of two hundred voices and large orchestra, there were Mme. Minnie Hauk, mezzo-soprano, of Berlin; Mr. Chas. A. Knorr, tenor, Chicago; Professor J. T. Wamelink, basso, Cleveland; Professor Carl Thorbahn, clarionetist, Warren, Ohio; Professor Frank Bassett, organist, and Miss Minnie S. Johnston, pianiste, Cleveland. The Tabernacle was handsomely decorated and cushioned for this occasion, and excelled anything that has been done in Cleveland, for some time. It would take too much space for me to attempt a description of the decorations.

A miscellaneous programme was given on the first evening in a very satisfactory manner, to an audience that filled the house. The audience was very enthusiastic and called for many encores.

Haydn's "Creation" was given on the second evening in a way that sustained Professor N. Coe Stewart's reputation as a first-class director. Its rendition was very acceptable and was enjoyed by an audience that again filled the house. Mme. Hauk made many friends in Cleveland at this her first appearance, and will always receive a hearty reception if she ever returns.

Dr. Leopold Damrosch, assisted by Mlle. Isidora Martinez and Mme. Teresa Carreno, gave a concert at the Opera House, May 17. It was a good concert, but was not very largely attended.

T. M. GARVIN.

Detroit Correspondence.

Detroit, May 12.

ELABORATE invitations and programmes, with extensive annotations from the pen of the director, bid the elite of the city to gather at Whitney's Opera House on Thursday evening, May 3, to witness the homage that was to be paid to the memory of Richard Wagner by Mr. J. de Zielinski and his co-workers. Aside from the beautiful floral decorations on the stage surrounding a handsome line engraving of the master, there was no attempt made to overstep the modest bounds in which the entertainment had been first planned. Eighteen male voices from Mr. de Zielinski's chorus class gave a very acceptable reading of the "Pilgrim's Chorus" from "Tannhäuser," while an equal number of ladies sang with grace and precision the "Bridal Chorus" from "Lohengrin." Mr. Louis P. De Salle, though not in good voice, sang quite acceptably "Walther's Dream Song" from the "Mastersingers," while Miss Bennett, a society belle, made her first bow before the large assembly, contributing a splendid interpretation of that graceful little "Slumber Song" belonging to a set of "Trois Melodies" written by the composer in 1839. A masterly arrangement by Seidl of "Siegfried's Journey down the Rhine," from "Götterdämmerung," was played by Messrs. de Zielinski, pianoforte; Schultz and Speil, violins; E. Speil, viola; Heydler, cello, and Mirsch, C basso, in such a manner as to be enthusiastically redemanded. This selection, Mr. Heydler's poetic reading of the "Albumbblatt," arranged for cello and pianoforte by Goltermann, and Miss Miller's intensely dramatic interpretation of "Senta's Ballad" from "Flying Dutchman," were the best rendered and most applauded numbers of the programme. The quintet from the "Mastersingers" was a failure, while Mr. Grigg's singing of the Recitative and Romance from "Tannhäuser," and "Siegfried's Death and Funeral March" from "Götterdämmerung," arranged by Pringsheim for pianoforte and string quartet, received a goodly share of the audience's applause. In fact, the entire concert was a most enjoyable affair, made plainly manifest by the minute attention bestowed upon the entire programme by the large and fashionable gathering, numbering over twelve hundred persons. And here I may add that it was the first time for many years in this city that intense silence reigned during the performance of the last number—the best tribute of respect that such an intelligent audience could have paid to the memory of the departed master and his apostle in Detroit. Some critics on the press, whose abuse of local matters is never ceasing, had a good opportunity to ventilate their igno-

rance, going even so far as to find fault with Mr. de Zielinski, saying that such fragments could not give a correct idea of Wagner's music, especially when not interpreted by a large orchestra and chorus. However, as Mr. de Zielinski is the only one who did anything of the kind in this part of the country, and that with the financial support of his friends and pupils only, much credit is due to him for the labor, to his pupils and co-workers for their excellent support, and lastly to Mr. Whitney, proprietor of the Grand Opera House, for his generous offering of the same free of expense.

On May 11 the third symphony concert took place at the Detroit. Weber's Jubel Overture, Rubinstein's Feramor's ballet music, Volckmann's serenade for cello and strings, and Beethoven's Pastoral Symphony constituted the instrumental selections. A Miss George from the interior sang the Agathe Aria from "Der Freischütz" and a song.

A sacred concert, with "Stabat Mater" as the *pièce de resistance*, is to be given on the 14th inst. at the Methodist Church, under the direction of Mr. de Zielinski, account of which will follow in our next.

Harrisburg Correspondence.

HARRISBURG, Pa., May 19.

THE concert by the Mozart Association of this city, took place in the Grand Opera House on last evening. The audience was as large and select a one as ever attended an entertainment given by home talent in Harrisburg; and the members of the Mozart have cause for congratulation on this fact, as well as on the manner in which they so creditably acquitted themselves.

The programme was excellent, including some of the favorite compositions of the masters. The opening overture "Barber of Seville" (Rossini), as well as the potpourri in the second act "Traum eines Musikanten" (Curth), by Professor Weber's full orchestra, received deserved applause, (a little more strength in the bass would have added to complete success.)

The chorusses, excepting the first, "Honor and Glory" (Cost), (in which the voices were a little timid), were executed in a very creditable manner, especial mention is due to the closing chorus, "O Italia, Italia Beloved" (Donizetti), which was superbly sung by the 225 voices and merited the storm of applause.

"The Evening before the Battle" (Meyerbeer), though somewhat too fast, received hearty encore.

Of the solos, Mrs. Dr. Rahter's "Magnetic Waltz" (Arditi), was the gem of the evening. No praise can add to her laurels won. Mrs. Deeter's "With verdure clad" (Haydn) was finely rendered, though the expression was not as good as is usual with this favorite soloist. A baritone solo, sung by Mr. Van Horn, was well received, though this was a change made from the regular programme.

In the duet, "The Swallows Farewell" (Kücken), Mrs. Senseman and Mrs. Conkling deserved the encore so liberally bestowed. Mrs. Rahter and Mrs. Deeter, in their solos of "I waited on the Lord" (Mendelssohn), showed their cultivated voices to advantage. The piano solo, "Phantasi" (Lysberg), Miss Anna Brady, displayed fine technique, and she at once raised herself to the very front of Harrisburg's favorites.

Professor Chambers, cornet soloist, in his new "Triomphe," was highly appreciated.

Prof. J. S. Carroll, the talented conductor, may feel justly proud of the result of the winter's training, and Prof. William Knocke, the efficient accompanist, again proved himself the right man in the right place.

K.

Baltimore Correspondence.

BALTIMORE, May 20.

HEAT increasing, music decreasing. There is hardly anything of importance to chronicle regarding musical matters during the past week. The Germania Männerchor gave a public performance of "Martha" at Ford's Opera House. The solo casts were fairly sung. The chorus, however, was very satisfactory. During the early summer there will be presented at the Academy of Music light opera of Offenbach, Audran, etc., on a very small scale, as the price of admission is to be very low. It is a great pity that we cannot have orchestral concerts as in former seasons. Good popular concerts such as Maretzek gave us during several summer seasons would be far more preferable to light operas, indifferently presented with incomplete orchestra. The development of music in our city is becoming quite remarkable, an instance of which was demonstrated during the parade of the fifth regiment the other day, when the band played the celebrated Tannhäuser march. How is that for the opponents of the music of the future?

HANS SLICK.

Winnipeg Correspondence.

WINNIPEG, Man., May 5.

THE Winnipeg Oratorio Society gave its third and last concert of the season on Friday, the 11th inst., giving selections from "The Elijah" and "Redemption," besides part songs and solos. This society is composed of the elite of our musical amateurs, and under the leadership of their talented conductor, Dr. Maclogan, have improved wonderfully since their formation a year ago.

The Philharmonic is rehearsing the "Redemption," to be performed in June. It is the intention of its conductor, Professor Hecker, to recruit his chorus on this occasion, from the different church choirs. The Hess Opera Company opened the new Princess Opera House last night, appearing in "Iolanthe." The performance was very unsatisfactory, but was owing in a great measure to the fact that their train was four hours late, and the

curtain did not rise till 10:15. I am surprised to see such a company with a miserable orchestra of five pieces. It is the old story again about the magnificent company, several of the most prominent people in the posters being absent from the programme. I wonder when operatic managers will ever state the truth about their companies. However, "beggars mustn't be choosers," and we feel humbly thankful for this small musical mercy, for an opera company has hitherto been a rare visitant. H. F. P.

Review of New Music.

S. ABECASIS, BOSTON, MASS.

Duchess of Albany Gavotte.....(piano).....S. Abecasis.

A by no means effective or interesting work, although fairly well written. The subjects are trite and lack any characteristic quality whatever. It may amuse the Duchess of Albany and her friends.

C. J. WHITNEY, DETROIT, MICH.

1. Seaforth Schottische.....(piano).....Mrs. C. M. Dunlap.
2. The Impetuous Galop.....".....Maud Holland.
3. Magnolia Galop.....".....Mrs. C. H. Briggs.
4. Chorus March....."....."
5. Alpine Rose Waltz....."....."
6. Violets Blue....."....."
7. Orange Bud Waltz....."....."
8. Lily Bells....."....."
9. Yellow Jessamine Waltz....."....."

No. 1.—A very ordinary piece, the contents of which have all been said before a thousand times in one shape or another. It is dedicated "To my pupils."

No. 2.—There is nothing particularly impetuous about this "Galop," but it is tuneful and bright.

No. 3.—A pleasing child's piece. It lacks form, and in one place the notation is incorrect. No doubt it will subserve the purpose for which it is intended.

No. 4.—About as interesting as No. 3 and equally as easy. A note in the left hand, F, should be E.

No. 5.—A trifle of a pleasing character. It is adapted for little children.

No. 6.—An adaptation of the air "Morgiana in Ireland." It is easy enough for a beginner. A note, E, in the right hand should be G.

No. 7.—Is the best of the set. It is more melodious and interesting than any of the others.

No. 8.—An old Scotch ballad is the foundation for this number. It will please the young.

No. 9.—A pretty waltz, rather difficult for small hands. Mr. Whitney must be striving to achieve the proud distinction of being the publisher of ladies' compositions, these nine pieces having come from the pens of the fair sex.

F. A. NORTH & CO., PHILADELPHIA, PA.

1. The Green Apple. March.....(piano).....Louis Meyer.
2. My First Smoke. Waltz....."....."
3. Bent pin on the chair. Schottisch....."....."
4. Tin can on a dog's tail. Galop....."....."
5. The School Marm. Redowa....."....."
6. Patter of the Shingle. Polka....."....."
7. Golden Hours....."....."
8. Phyllis....."....."
9. May Time....."....."
10. Blue-bells of Scotland.....".....Louis Dora.
11. Auld Lang Syne....."....."
12. Morning Song.....".....Thos. O'Neill.
13. Gloria in excelsis.....(quartet).....J. H. Smith.
14. Jerusalem, my happy home.....(solo and quartet).....Adam Geibel.
15. The Bird Catcher.....(polka song).....W. A. Briggs.
16. At the Ball.....(waltz song)....."

Nos. 1, 2, 3, 4, 5 and 6—Are published under the single title of "Boyhood Recollections." They are all very easy and tuneful, although the most pleasing are the waltz and redowa. The separate titles are certainly suggestive, and must possess a peculiar interest to Louis C. Elson, of Boston, to whom the six pieces are dedicated in memory of his boyhood days.

Nos. 7, 8 and 9.—These three compositions are more extended than those just referred to. "Golden Hours" is written in the style of a gavotte, and will please the majority of young players. "Phyllis" is also nicely written, while the polka, "May Time," is quite bright and taking.

Nos. 10 and 11.—Simple yet brilliant variations for young pianists on these two popular melodies.

No. 12.—A piece of the same quality as Jungmann's "Heimweh." It is comparatively easy and tuneful enough to please everybody.

No. 13.—A very ordinary composition, but, so far as it goes, quite well harmonized and singable.

No. 14.—Not much can be said in favor of this setting of the familiar words, "Jerusalem, my happy home." The melody and accompaniment are both hackneyed, while the quartet part lacks interest.

No. 15.—A harmless effusion, which has, however, the merit of being pretty, a feature that should never be absent from such compositions. Compass, C to A, or C above the staff—a thirteenth or two octaves. Only a singer who can vocalize well can attempt to perform this polka-song.

No. 16.—Another tuneful production of a weak and well-worn type. It has a certain swing, and will be fairly effective if sung in a sprightly manner. Some passages in the accompaniment are peculiarly written. Compass, C sharp to B above the staff—two octaves all but a note.

HENRY G. HANCHETT will read an essay on the use of pianoforte pedals before the Music Teachers' National Association during their annual meeting at Providence, on July 4, 5 and 6.

FOREIGN NOTES.

.... Franz Abt is suffering badly from asthma.
.... Wagner's "Nibelungen Trilogy" seems to have met with an excellent reception at Bologna.

.... From next October up to April, 1884, Italian Opera will be given at the Renaissance Theatre, Nice.

.... Etelka Gerster, and the violinist Andriczek, are starting out a concert tour which will open at Copenhagen.

.... Mr. W. Carter's choir of 300 voices was to give a performance on yesterday, the 22nd, of his cantata "Placida," in the Royal Victoria Coffee Hall.

.... We hear that Mierzewski, who sings now in London with the Royal Italian Opera Company, has made a great success in the "Africaine," with Pauline Lucca as *Selika*.

.... A new opera is that by Delfino Thermignon, entitled "Un' Astuzia d' Amore," which has been written expressly for a benefit representation, that will take place at Turin.

.... Sims Reeves, the perennial tenor, gave a concert on May 1st, at St. James's Hall, London. He had the assistance of some of our leading singers and the "Anemonic Union."

.... The Bach Choir, of London, gave at its third and last concert of the season, the great Mass in B minor by Sebastian Bach. As usual, the gigantic work was listened to with the deepest interest.

.... A manuscript "Scena," by Sir Jules Benedict, illustrating the monologue delivered by Mary Stuart (translated from Schiller's famous tragedy of that name), was recently performed in London by the Philharmonic Society. Mme. Patey was the vocalist. The piece did not create the most favorable impression.

.... The Richter Concerts at St. James's Hall will take place on the following Mondays: May 14, 21, 28, June 4, 11, 18, 25, and July 2. The programmes include an "In Memoriam" Wagner selection on the first night, and a choice selection of instrumental and vocal works by Bach, Beethoven, Mozart, Schubert, Mendelssohn, Spohr, Schumann, Berlioz, Cherubini, Raff and sundry living writers.

.... Herr Ondriczek, the famous Bohemian violinist, who studied under Massart in Paris, and has played in various concerts in London and Paris, has just given a concert in the Royal Opera House at Berlin, where he created a perfect *furor*. His power of technique is certainly marvelous, and to hear him play the "Witches' Dance," of Paganini, or Mendelssohn's Concerto for the Violin is something truly astonishing.

.... *Figaro* has it that at a recent meeting of the creditors of Mr. Franke, Herr Pollini, of Hamburg, made an offer to pay £550 in lieu of liability as to last season's German opera at Drury Lane. The offer was accepted by the creditors present, but, unless all the creditors agree, the proceeding must fall through. It is stated that if the creditors agree they will (owing to the liberality of Mr. Wedgwood, Mr. Franke's father-in-law, who is willing to forego his own heavy debt, and the salaries of the orchestra, which he has purchased, and to pay £1,000 cash) receive a dividend of about ten shillings in the pound.

.... The Royalty Theatre, London, reopened on Monday night, the 23d ult., with a comic opera in two acts—words by G. R. Sims, music by Frederick Clay—entitled "The Merry Duchess." The hero of the piece is a jockey, *Fred. Bowman*. The plot is horsey and strongly flavored with racing slang and sporting allusions, but has a full run of keen satire. The main idea lies in the effort made by one *Brabazon Sikes* to prevent the horse which belongs to the *Duchess* (Miss Kate Monroe) and which *Fred. Bowman* is to ride, from winning, but *Bowman* wins not only the race, but the *Merry Duchess* herself. The jockey satirized is the famous *Fred. Archer*, and the actor makes up to resemble him. The music of the piece is bright and tuneful. A chorus of jockeys made a great hit and was twice encored. The opera was admirably placed on the stage and played with great spirit.

KASCHMANN'S MARRIAGE.—Kaschmann, the baritone, was married recently in Naples.

CANDIDUS IN ROME.—The tenor Herr Candidus is advertised to sing in opera this month at the Argentina Theatre, Rome.

A PLEASING DELUSION.—M. Morère, ex-tenor of the Paris Opera House, has gone crazy. His delusion is that he has untold riches.

ABOUT A GREAT CONTRALTO.—Signora Tremelli, the great contralto, is said to be in Vienna, singing in "Linda" and "Lucrezia Borgia."

SCORING A SUCCESS.—Mr. Jacobs, a Brussels violoncellist, recently made his debut at the Albert Hall, London, and scored a very gratifying success. At the same concert, Signor Poznanski, the violinist, performed.

ENTHUSIASTICALLY RECEIVED.—M. Faure, the gifted vocalist, is singing in Paris. He gained a great success at a recent Padeloup concert, being encored with much enthusiasm. His delivery is of the most polished order.

MCGUCKIN'S VALUABLE ASSISTANCE.—It is very evident that Barton McGuckin, the tenor of Carl Rosa's Opera Troupe, is acquiring a strong hold upon public estimation. His singing in Mackenzie's new opera "Colomba" is said to have contributed in no small degree to the success of the work.

Musical Notes.

WE are informed, to our greatest surprise, by the Philadelphia correspondent of the "Art" Journal that the Tannhäuser Overture was composed by Raff, instead of, as we always confidently believed, by Wagner. That such a statement should be made by the correspondent for a "musical" paper is certainly disgusting, but what must be thought of the editor of the paper who did not discover his correspondent's stupidity?

WHO would have thought that the lady-killing tenor, Victor Capoul, would ever have been elected director of a New York Conservatory of Music? Dwell upon this learned musicians and composers, and you will conclude that in this land of almighty dollars serious accomplishments are of no earthly value whatever. An opera bouffe singer is of more consequence than a writer of fugues and symphonies! Truly is this an enlightened age.

IT seems incredible that any music dealer or professional musician can have the coolness to request the proprietors of a paper to send them their journal free of charge, when the yearly subscription price is scarcely what a good dinner costs. It would appear that such individuals look upon a newspaper as a sort of "free lunch," to which they do honor by partaking of it. If, however, they had the trouble and cost of getting up a trustworthy, able and readable journal, it is very certain that they would feel like taking vengeance upon any man who had the audacity to ask them to send him their paper free of charge. Journals would do well to publish the names of those who wish to obtain a paper without subscribing to it.

AN annual vacation is naturally appreciated by the majority of professional artists, who return after it has passed invigorated both in body and mind, ready for the labor which they have marked out for themselves for the season which follows.

The teacher finds a summer vacation a necessity, if he has been at all busy during the winter. To teach all the year round, if scholars could be found to take lessons during the hot spell, would be so great a drain upon the nervous system that only a few persons could well stand it. Of course, those who have but a limited number of pupils at any time are in a condition to work uninterruptedly. It is only overwork during a stated period that calls for complete rest during another period.

Only to the journalist does there appear to be no season for rest. Every day throughout the year his pen is busy, for whatever happens a journal must appear on the day of publication. Nevertheless, that the majority of workers are enabled to enjoy a few weeks' vacation every year is cause for congratulation.

IT is characteristic of American audacity and egotism that on the invitation card to an ordinary Western musical convention should be found the portrait of such a composer as Professor H. S. Perkins, and his name in the company of those of Gounod, Verdi, Haydn, Beethoven and Mendelssohn. No doubt, "Professor" Perkins is a great man—a very great man in his own estimation—otherwise his natural modesty would have kept him from thus advertising his exceptional gifts. However, as money can sometimes be made by those who have the necessary impudence to persistently foist themselves upon the ignorant public, the fact that Professor Perkins looks sharply after his own interests is excuse enough for his lack of sensitiveness in thus obtruding himself.

On the same card of invitation the invited guest is informed "that already twenty-two brilliant vocalists, some of world-wide fame, have consented to be present." How the inhabitants of Clear Lake Park will be able to survive the presence of overpowering artists of "world-wide fame" is a weighty problem to solve. Surely so great a number of geniuses can hardly come together without creating great havoc among the simple-minded citizens of the backwoods settlement, but as the end had in view is the advancement of the Art Divine, and Professor Perkins in particular as its leading star, we counsel the "Clear Lake Parkers" to take to the inflection kindly and try to make 500 per cent. on every boarder.

WILHELMJ'S PURPOSE.—Report states that Herr Wilhelmj intends founding a violin school at his villa in Biberich on the Rhine.

PINSUTI HONORED.—Ciro Pinsuti, the popular composer, has had recently bestowed upon him the Order of the Commander of the Crown of Italy.

"GIOCONDA" AT COVENT GARDEN.—Ponchielli will go to London to superintend the production of his opera, "Gioconda," at the Covent Garden Theatre.

COGNETTI ENGAGED BY STRAKOSCH.—*Il Trovatore* says that Strakosch has engaged the pianist Cognetti for a concert tour of a year's duration in this country.

HOME NEWS.

—Landers' Orchestra, of New York, has been engaged for the Newport Casino for the season of 1883.

—Edouard Remenyi, the violinist, is giving concerts in the West. He will be in Minneapolis during this week.

—Prof. Millard L. Mitchell, M. D., of Baltimore, has been selected Director of Music of Mount Union College, Ohio.

—Mr. Arbuckle and his military band of thirty-five performers will play during the summer season at the Point of Pines, Boston harbor.

—S. Liebling, the pianist, has left the Camilla Urso Concert Company, and has gone to Europe to be absent about two or three years.

—"Pounce & Co.," B. E. Woolf's comic opera, is running steadily at the Bijou Theatre, Boston. No date seems to have been set for its withdrawal.

—Mr. Haverly's opera company held the boards of Haverly's Theatre, Philadelphia, last week, performing Strauss' operetta, "The Merry War."

—Manager Amberg has signed a new contract with Mme. Geistinger, who is to return from Germany for the next season at the price of \$30,000.

—The Schumann Quartet will give a concert at the Newport Opera House May 24, and they will be assisted by Miss May Stedman and Miss Lena Ryan and the Brown University Glee Club.

—Herr Herrmann's comic opera company, recently at the Thalia Theatre, New York, was at the Lyceum, Philadelphia, last week, appearing in "The Merry War" and "Young Methusalem."

—Carl Zenneke, a young graduate of the Munich Conservatory, who has recently arrived in this country, will shortly give a concert of orchestral music. He has conducted of late in Berlin, Munich and Stuttgart.

—On Saturday evening, the 12th, a benefit concert was given in Chickering Hall for the French Benevolent Society. A number of well-known artists participated in an interesting programme, and thus the affair was enjoyable and quite successful.

—Chas. A. Cappa and the Seventh Regiment Band, of which he is director, has been engaged to give concerts in Washington Square Park on every Friday afternoon from 5 to 7 o'clock. The first concert took place Friday week ago, when a popular programme was excellently performed and much enjoyed. The expense of these concerts is being defrayed by some wealthy residents

of the square and the surrounding vicinity. This is a course deserving of high commendation.

—Mr. Aronson is pushing forward the work on the summer portion of the Casino building, and hopes to have it completed early in June. In the summer months promenade concerts will be given on the roof, which will be laid out as a garden.

—"The Salem Witch," a new comic opera by Geo. Russell Jackson, of Boston, and composed by Mr. Richard Stahl, will be first produced at Boston next fall under the directorship of the composer and by a special opera company of leading artists.

—"The Redemption" was sung in Cincinnati on last Thursday evening under Mr. Theodore Thomas' direction. The Festival Chorus sang and the orchestra was Mr. Thomas'. On Friday, Saturday and Sunday Mr. Thomas and his associates were to give concerts in St. Louis.

—It is rumored that the "Thalia" will be added to the long list of combination theatres already established in New York, and that after the present season closes German performances will be the exception and not the rule. Some of the combinations are already negotiating for dates.

—The "Wood College of Music" is now more than ever likely to become a fact, seeing that the General Term of the Supreme Court has now decided that the codicil in Samuel Wood's will is valid, and that the right of Dr. Elmer to act as trustee and executor is unquestionable.

—"Cupid, Hymen & Co." is the title of a new comic opera by Reginald de Koven, of Chicago, which is highly spoken of by the press of that city. The music is said to be light and catchy and likely to become popular. The plot is said to be ingenious and abounding in humorous situations.

—"Iolanthe" was given at the Academy of Music, Milwaukee, Wis., on Monday and Tuesday evenings, the 7th and 8th, for the benefit of the Mission Band. It was under the management of A. G. Bodden and Francis Hinton, while H. H. Thiele acted as musical director. The performance was a success.

—Mme. Minnie Hauk's concert tour through the Eastern States has been so successful that she will prolong it until the beginning of June. She has consequently cancelled her engagements with the Albert Hall and Crystal Palace concerts in London. Her season is said to have so far netted about \$30,000.

—Maurice Grau has sailed for Europe in the interest of the new Metropolitan Opera House, and also to engage a new French opera bouffe company. This organization will support Mlle. Marie Aimée, who will return to this country in the fall. The season will open at the Fifth Avenue Theatre on September 10. Duplan and Mezières will also be members of the company.

—Miss Kate Roche, the youngest sister of Miss Augusta Roche, the well-known *Lady Jane* and *Fairy Queen* of Gilbert & Sullivan's operas, has arrived in this city from England. She has already had experience in opera in the English provinces in several of Mr. Carte's companies. She is nearly six feet tall.

—The Prince of Wales formally opened the School of Music at Kensington on Monday, May 7. The Duke and Duchess of Edinburgh and Mr. Gladstone were present at the ceremony. In his address, the Prince of Wales formally announced, that Arthur Sullivan, George Grove and G. A. Macfarren had been knighted.

—Haydn's "Creation" was performed at the Tabernacle in Jersey City on Thursday evening week ago, by the Philharmonic Society of that city. The performance was generally creditable, though not exceptionally meritorious. The solos were sung by Miss Grant, Mr. Jameson and Ivan Morawski, and the conductor was Mr. Jacoby.

—A concert was given on Tuesday night, the 8th, for the benefit of the Children's Aid Society at No. 16 East Thirty-sixth street, the residence of A. B. Stone, one of the trustees. There was a large and distinguished audience present, and it was stated that a large number of persons who were not present had bought tickets. The financial result of the concert was, therefore, satisfactory.

—Maurice Strakosch sailed on Thursday of last week on the Republic to make arrangements for the appearance of Miss Emma Thursby on the operatic stage in Europe. Mr. Strakosch expects also to make arrangements with the German company which gave Wagner's "Ring of the Nibelung" in London last summer, for the production in this country of that and other operas of Wagner. Mr. Strakosch will also endeavor to secure novelties for his brother Max's contemplated season of English opera in the autumn.

—Miss Catherine Lewis and her business manager, Nixon, are in financial difficulties at Chicago, and are being watched by a constable at their rooms in the Palmer House. Miss Lewis finished a two weeks' engagement at Hooley's on Sunday night. Business had been bad and several of the company left, while others sued because they were not paid. Sunday Miss Lewis and her manager packed up the wardrobes, scenery, &c., of the company, and had them carted to the depot; but when the pair attempted to follow, the property was attached and warrants of larceny were served upon Miss Lewis and the manager, charging them with taking away property of the members of the stock company. As the fair singer was unable to give bonds for appearance on the date fixed, she and Mr. Nixon are under the eye of a constable at their hotel.

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THE MUSIC TRADE.

The "Musical Courier" is the Only Weekly Musical Paper Published in the United States. Office, 25 East 14th Street.

WE have inscribed at the head of our column that "THE MUSICAL COURIER is the only weekly musical paper published in the United States." In explanation, we will state that there is no other journal published in this country weekly, *exclusively devoted to music*, except THE MUSICAL COURIER. The circulars published by sheet-music houses, containing their publications and advertisements of their business chiefly, cannot be classified among the papers or newspapers of the United States.

A PAPER, entitled *Freund's Daily*, ostensibly devoted to music and the drama, finance and society, but really devoted to a series of personal attacks, gave up the ghost on on Thursday last. R. I. P.

The editor in his valedictory states that the "paper has been so successful that its projectors (?) have determined to place it upon a larger basis" by, chameleon-like, changing its color and making it, instead of a musical and dramatic journal, a *one cent Democratic paper*. When? On October 1. In the meanwhile, the publication of the paper is suspended. To reduce this statement down to a fine point, it signifies that its success was so tremendous that it got entirely out of wind and had to suspend until October 1.

The editor pays no particular compliments to himself when he makes his readers appear to be fools. They all know the paper is dead and that ends it.

WE acknowledge hereby the receipt of a handsome photograph of that handsome specimen of a man, the Hon. Daniel F. Beatty, of Washington (N. C.). Although a great deal can be said against his method of doing business, nothing can detract from his beauty as a man and the nobility of his Apollo-like forehead. The photograph helps to adorn our office and has already called forth copious comments from casual callers of both sexes.

We hope it will not fade, but remain in its position until that time arrives when both he and we will be called upon to settle up the final balance. We wish the Hon. Daniel F. Beatty a much longer lease of life than he accords to his own organs.

STRING instruments seem to be the least susceptible of all to improvements. The violin, viola, violoncello and contrabass were as good two or three centuries ago as they now are, and the future is not likely to see a very great alteration in their style and quality. True enough, some experiments have been made in the matter of stringing these instruments, but the success or advantage gained has always been of doubtful value. Recently the professors of the Conservatoire at Liege, Belgium, have endeavored to have introduced a new invention—the stringing of violins with wire. By this method ordinary instruments may gain brilliancy of tone, but it is at the expense of softness and delicacy, and the real violin tone we are accustomed to is utterly lost. This, therefore, like other attempted innovations, is not likely to become generally adopted, and thus the old-fashioned instrument remains the preferred one of all. Minor improvements have been from time to time tried and accepted, but as they do not materially alter the instrument, they have not excited popular curiosity and are only known to good performers. The violin trade has undoubtedly grown in this country, and as orchestras become more general in our larger provincial cities, it must assume still broader and more prosperous dimensions.

IN contradistinction to the violin and other instruments of the same family, the piano and organ stand out prominently with regard to progressive excellence and accumulative improvements. The piano and reed organ of fifty years ago is not comparable to those manufactured now. New ideas have been continually put forward, the best of which have received due attention, until at present the piano and organ, as manufactured in America, stands as monuments of artistic skill and thought. The tone, action, case, &c., have all been brought to the highest pitch of excellence, while it almost seems impossible that the compass of the piano can be extended. Nevertheless, our manufacturers still endeavor to bring out styles in which something new is attempted, and although foreign makers strive less than we do for novelties, yet they do not wholly cease trying experiments. As an instance, we might indicate a recent patent taken out in Germany, the

chief feature of which consists in replacing the strings by tuning-forks. The tone obtained from a piano made on this principle is said to be remarkably soft and grateful to the ear, and, of course, the tuner is almost dispensed with, as a tuning-fork will stay in tune for an indefinite period. For tuning-forks, bells might still be substituted, and a grand effect obtained. Thus it would appear that even now, unlike the violin and its tribe of instruments, the piano receives constant attention, and the live manufacturers cease not to exercise their mind upon the production of something new and startling in its construction.

IT is often amusing to read our English trade contemporaries. While endeavoring to bolster up the decaying English piano and harmonium trade, they are very careful to keep on the right side of the agents of American pianos and reed organs. This is very natural, as the English music trade papers would suffer serious and probably fatal losses if the American organ and piano house were to cease advertising in their columns. Of course, it is clearly a case of one trying to serve two opposing interests. No doubt English piano and harmonium makers perceive this ludicrous condition of affairs as plainly as American manufacturers do, but they feel they are to a certain extent dependent upon such journals to bring their goods into prominence.

THE TRADE LOUNGER.

In the last issue I spoke of the wonderful increase of the piano business in this city and the organ business in Connecticut. What I said was simply an enumeration of facts. I will to-day give some facts about the increase of trade within the past years in Massachusetts and the West.

In Worcester, Mass., E. P. Carpenter's organ business represents one of the most remarkable instances of rapid growth. We all remember what kind of a trade he had five years ago. To-day, he manufactures thousands of organs annually and ships instruments all over this country and to Europe. There is an abundance of energy in Carpenter and he is a dangerous rival for several houses. I know it, for some firms have told me so.

Mr. J. B. Woodford, of the Loring & Blake Organ Company, has increased the business of the concern beyond the expectations of the other proprietors. He is very popular with his trade. To some of the designs of the "Palace" organ must be attributed the success of the business.

The Munroe Organ Reed Company is another attractive instance of the enormous increase of this branch of the business and indicates how extensively organ manufacturing has grown. More than double the number of hands are now employed in making the reeds than the firm had four years ago.

Nearly the whole of the Boston trade has increased at a great rate, in addition to the new firms that have sprung up within a few years comparatively. Among the new ones is the New England Piano Company, which did not exist five years ago, and makes nearly thirty pianos a week now. Well, Thomas Scanlan understands his business, and knows what he is about.

The pianos of Henry F. Miller are now known among all musical people who take any interest in pianos—and most of them do. The enterprise this house has shown in utilizing the services of such eminent pianists as William H. Sherwood and Dr. Louis Maas and Chevalier De Kotski and others to perform upon the "Miller" piano, has brought the best results. The new firm of Lewis, Newell & Gibbs, Chicago, which has just become the Miller agency, will do a large business in these pianos if it shows any push at all.

What can I say of the Emerson folks? There are shipping records of many days when ten or more pianos have been sent away, sometimes aggregating between seventy and ninety a week. Lately they have been shipping them by the carload. There is no comparison between the business of this company five or six years ago and its present trade. The new factory addition and the new warerooms represent outwardly the difference.

It is only necessary to call attention to the firm of Hallet, Davis & Co., and we are reminded of the exceptional growth of its trade within a period of less than five years. The immense factory of this house is always filled with a large number of pianos that is in constant course of finishing and shipping. All of these firms are not justified in complaining.

Neither dare Messrs. Vose & Sons complain. Their new and extensive factory is an undeniable evidence of

prosperity. The same must be said of Mr. George M. Guild, of Guild, Church & Co. He has succeeded in building up a steady, healthy trade, which will keep him very busy throughout the summer in his new case factory and the regular factory.

C. C. Briggs & Co. have within a few years come forward as sharp competitors, and are to-day among the most progressive houses in the line. The firm has a splendid future before it.

Arthur Woodward, of Woodward & Brown, means business, and will largely extend the trade and reputation of Woodward & Brown. This business has doubled in about six years.

All these enlargements and this aggregate increase of business have never before been presented in one vivid picture. The fact that business is not as brisk as it was last year is not an evidence at all that there is any retrogression. The trade of last year was unusually great; this year it is normal.

I can mention several of the smaller Boston piano houses that have also doubled their trade within a few years. There is McPhail & Co. and B. F. Baker and others.

The organ manufacturers in Boston have had unusual prosperity. The New England Organ Company, ten years ago, turned out a few organs per week. The company was hardly known. Now the company turns out thousands of organs per annum and is known all over the land.

The Smith American Organ Co. and the Mason & Hamlin Organ and Piano Company have been doing a most prosperous business and have increased in the same ratio as the other large houses.

At Brattleboro, a perfect hive of industry has been created. The Estey factory has grown into proportion not anticipated by any person who has watched the growth of this immense establishment.

Out West there is a similar condition of affairs. The Fort Wayne Organ Company, at Fort Wayne, Ind., and the Chase Piano Company, in Richmond, Ind., are both among the prosperous houses in the line.

I have gone over this simply to show in a concise form that the piano and organ business in this country has attained proportions that rank it among the most prosperous industries in the land and that a comparison between its present condition and extent and its extent five years ago, proves that it has advanced more rapidly than most of the other industries.

C. D. Pease, who has returned from a Western trip a few days ago, said to me: "Look here, Lounger, I guess if I don't advertise soon, I will have to put another story on my factory!" Pretty good for Pease.

Milliken, at Haines', likes the new scale upright the firm has just turned out very much, but he won't play for me when I call in. It is a splendid piano.

E. H. McEwen said to me some time ago, that the same amount of energy at present applied to the piano and organ business would produce much greater results if applied to any other line of business. But I don't see why he says so. He has had extraordinary success.

A story is told of a German piano and organ dealer from the West, who came to Coney Island late last season to enjoy the invigorating atmosphere of the lower bay. He stopped at Paul Bauer's. The morning after the arrival he hurried to the telegraph office and asked, "Is there a despatch here for me?" The operator asked his name and answered in the negative. The following morning before breakfast he did the same, with the same result.

On the third morning he was greatly excited and asked again, "Vat, no telegram for me?" "No," said the operator. In the meantime the operator, who tired of the question, put a blank telegram in the envelope and addressed it in the caller's name.

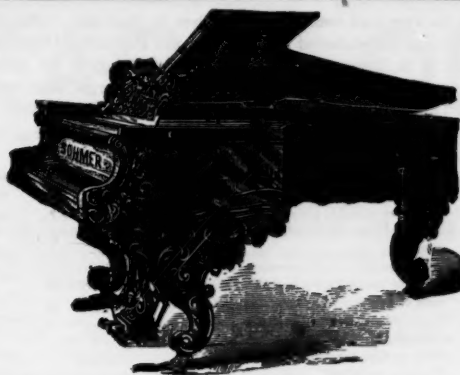
Sure enough, next morning he called again. "No telegram?" "Oh, yes." It was handed to him, and before he opened it he exclaimed with agony expressed all over his face, "Mine Gott! mine Gott! mine shore is burned up!"

Moral: When you start a fire, be sure it's started well.

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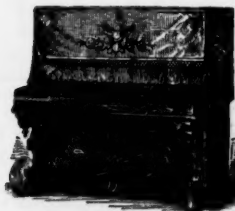


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Trade Notes.

—Olson & Tinford, Burlington, Ia., have dissolved.

—John F. Hauff & Son, Goldsboro, N. C., have made an assignment.

—A new scale square piano by Peck & Son will soon be ready for the trade.

—Wm. Bourne & Son's new factory at Boylston Station, Boston, has been occupied by the firm.

—The McCammon piano is controlled for a large territory by C. J. Whitney, Chicago and Detroit.

—Woodward, Schell & Co., San Francisco, Cal., have admitted Mr. L. F. Curtis into the firm.

—Behning & Son have just received a large order for pianos from S. T. Pomeroy, Bridgeport, Conn.

—The Emerson Piano Company expects to move into its new warehouses, Tremont street, Boston, this week.

—Mr. Charles Decker, of Decker Brothers, according to latest accounts, is greatly enjoying his European trip.

—W. D. Allen, Mason City, Iowa, has one of Sohmer's best Western agencies. He is on a visit to New York.

—The Clough & Warren Organ Company, Detroit, Mich., has made a large shipment of organs on the 18th to Australia.

—Mr. Northrop, of the New York branch of the Mason & Hamlin Organ and Piano Company, is on the road for the firm.

—Brentano Brothers have secured the agency for New York city of the "Ahlstrom" pianos, manufactured in Jamestown, N. Y.

—John R. Dunham, New Brunswick, N. J., and Kurzenknebe & Sons, Harrisburg, Pa., have taken the agency of the "Baus" pianos.

—Mr. Ferdinand Mayer, of Curtiss & Mayer, Chicago, Ill., expects to spend the summer in Europe, leaving this city on June 10.

—Messrs. Strauch Brothers, action manufacturers, write to us: "We shall be well satisfied if trade continues as good as it has been during the past month."

—Haines Brothers show a new scale small-sized upright of remarkable power of tone and sympathetic and easy touch. It should be called "The Daisy."

—The report of the change of the Steck agency in Chicago is unfounded. Mr. Horace Branch continues to control those instruments in Chicago and vicinity.

—The remaining partners of the firm of D. L. Fry & Co., Syracuse, N. Y., which was dissolved some time ago, have decided to go out of business altogether.

—A. H. Fisher, of Springfield, Ill., has settled for fifty cents on the dollar; one-third cash, one-third six months, and one-third twelve months, secured. He will continue.

—Mr. Rufus Blake, of the Sterling Organ Company, tells us that the company contemplates opening a branch in Chicago, if arrangements with a certain house there cannot be made.

—Mr. P. F. Sisson, treasurer of the Ithaca Organ and Piano Company, writes to us: "Our Duplex piano is booming; the orders are coming in from all quarters; it is a big success."

—Under the new Italian tariff a duty of 12 lire is imposed upon church organs, and small "portable" organs pay 5 lire. The duty on upright and square pianos is 160 lire, and on grands 230 lire. Accordions are taxed 20 lire.

—The instruments sent by the Mason & Hamlin Organ and Piano Company to the Amsterdam Exposition are in their proper place in the building. The shipment consisted of a number of their various styles of organs and two upright pianos.

—The sale of the stock of the late firm of Buckland, Ebeling & Co., Baltimore, by the receiver, took place last week. Some of the pianos brought ridiculously low prices, and Taylor & Farley organs sold as low as \$35 and \$38. The concern has gone out of business entirely.

—The strike of the workmen of the Heinekamp factory in Baltimore still continues, according to latest accounts. Heinekamp & Son say that they will not treat with the men for return to work in a body, but only separately and individually. Correct, Messrs. Heinekamp & Son. That is one of the best ways to break up strikes.

—Our original method of gathering news from the trade by means of a circular especially arranged for that purpose, makes THE MUSICAL COURIER the best and most trustworthy organ for news in the trade. We could fill a page with "puffs" every week and call them news, but we leave the "puffing" to other papers, preferring to produce the news, although it costs time, money and brains to collect them.

—Kurzenknebe & Sons, a music firm, only recently established in Harrisburg, Pa., are, by push and energy, making big strides

to the very front rank of music dealers in that city. They are handling the celebrated Ithaca organs and the patent Duplex, as well as the favorite Baus & Co. and also Billings & Co. piano. They carry a full line of smaller musical instruments, sheet music and musical merchandise, and we wish them abundant success.

—The new tariff of Norway taxes musical instruments as follows:

	Crowns.
a. Pianofortes:	
Grand, per piece	60.00
Square or upright, per piece	40.00
b. Guitars, violins, tenor violins, violoncellos, and bass violins, per piece	1.00
c. Flutes, hautboys, and clarionets, per piece	.50
d. Bows, for musical instruments, whether imported in connection with an instrument or otherwise, per piece	.20
e. Organs, ad valorem	8 per cent.
f. Harmoniums—	
With pedals, per piece	40.00
Without, per piece	30.00
g. Other musical instruments, per kilogram	.35
h. Parts of musical instruments (strings excepted), per kilogram	.15

Kingston Trade Notes.

KINGSTON, N. Y., May 19.

THE advice given in a former letter in regard to the favorable opportunity presented here for the opening of a few more piano and organ houses, seems to have been taken literally, and acted upon promptly and abundantly. Whether or not these new dealers bring with them plenty of capital, as the letter also advised, is not so certain. There are now at least eight music dealers in this city, beside innumerable resident drummers and canvassers, and there are yet two or three five-hundred-dollar stores that can be rented in side streets adjacent to the business part of the place. And yet, strange as it may seem to dealers who are waiting in slow old towns for customers, I may say in truth that I know half a dozen ladies even now who want organs or pianos, and actually don't know where to get them. Their addresses can be had for \$10 each. And still the stores seem to be pretty well supplied with instruments, and there are a large number standing in the houses of prospective customers on trial, beside. Surely the people must be enjoying the vigorous competition created by all these dealers.

J. H. Grovestein, Jr., is the latest arrival. He has taken a fine store in a good place, and announces pianos at wholesale prices for cash; no installments in his plan, I take it. He also keeps sheet-music and small musical instruments. I hope he will like the air of this delightful city, here in the shadow of the Catskills, and grow fat on the patronage in store for him.

Cadby & Son, of Hudson, have finally settled in a small store on North Front street, where several styles of the Estey organ and a few pianos are displayed.

Hickock, of Poughkeepsie, is represented by one Atherton, I think his name is, who has taken rooms in a quiet side street, as I judge from the appearance of an organ box at his door and a card in the papers. The others are regular dealers who have stood the test of time, and they seem to be doing a fair business, as usual. The spring trade has been about an average business. The call for renting will soon begin, as the summer boarding season opens. The refreshing experience of Beatty organ customers, as described in THE MUSICAL COURIER for the present week corresponds precisely with one or two instances which have come under my observation here, except that the parties bitten did not take legal redress, as should be done in every case of that kind. If this enterprising Mayor of a little New Jersey township, this reckless slinger of printing-ink, must continue to make what, by a strain of courtesy, are called reed organs, he should be compelled to sell them for what they are and on the precise terms he advertises, and not as he sees fit to represent them either in print or by the knobs over the key-board.

JONES.

Exports and Imports—Port of New York.

Week Ending May 16, 1883.

EXPORTS.		
Mexico	4 pianos	\$1,000
Australia	2 organs	125
Sandwich Islands	4 "	215
British West Indies	2 "	190
Glasgow	3 "	300
Liverpool	11 "	1,335
"	1 piano	400
Hull	4 organs	276
Bristol	1 "	65
Newfoundland	3 "	250
Amsterdam	7 "	450
London	6 sound boards	972
"	4 organs	400
"	3 piano felt	2,630
Total		\$8,608
IMPORTS.		
Musical instruments, &c.	175 cases	\$16,241

Winnipeg Trade Notes.

WINNEPEG, MAY 15.

Trade, which has been quiet among the music trade for the last month, has shown signs of thawing out with the snow, and signs of activity are once more visible. I found Mr. Cadwell, the urbane manager of the New York Piano Company, the largest firm in that line in the city, busily engaged in shipping a large Burdett organ to Regina, for the Episcopal church there. He does a large business in Decker & Son pianos and handles eight makers altogether. H. F. Prince, the leading music dealer, also reports a decided improvement in his line, and is importing largely for the summer trade, which shows signs of being large. Grundy & Co. also report business good, and are moving into larger premises, where they will have greater facilities for storing their instruments. They are agents for the Bell organ and the Raynor pianos.

In Town Recently.

[SPECIALLY COMPILED FOR THE MUSICAL COURIER.]

J. H. Kurtzenknebe, Harrisburg, Pa.
W. D. Allen, Mason City, Ia.
T. A. Pagett, Elmira, N. Y.
Miss S. Ohnmacht, Bellefont, Pa.
Ira N. Goff, Providence, R. I.
C. M. Hattersly, Trenton, N. J.
R. W. Blake, Derby, Conn.
H. F. Robelen, Wilmington, Del.
S. T. Pomeroy, Bridgeport, Conn.
Reed & Thompson, St. Louis, Mo.
J. H. Thomas, Catskill, N. Y.
J. Hough, Paterson, N. J.
D. F. Beatty, Washington, N. J.
Jarvis Peloubet, Bloomfield, N. J.

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" Op. 151. Anna Bolena. Fantaisie brillante.	1.15
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Stiehl, H.—Op. 166. Four musical Portraits.	.90
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Gottschalk, L. M.—Grande Fantaisie Triomphale, sur l'Hymne national Brésilien, arranged by H. Rupp.	1.25
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